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ABSTRACT

In an English class and a writing laboratory, dictating machines were used to increase skills of composition and to work out methods for the most advantageous use of the machines. Fifteen students out of a class of 100 used the machines for regular class work; in the laboratory, out of 70 volunteers, 35 were taught by tutors, and 35 were put to work at the dictating machines with tutor assistance as needed. Tutors discovered that by using prepared tapes and the dictating machines, they could teach three times as many students as they had before. The machines were thought to be helpful to the tutors, also, in giving them various insights and was considered unexpectedly useful to non-laboratory students who used them for review. Although laboratory students using the machines did slightly less well on evaluated final composition than laboratory students not using the machines, the dictating machines were thought to be helpful in bringing recognition of the oral quality in writing and in establishing habits of independent study. (MF)

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FINAL REPORT

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THE USE OF THE DICTATING MACHINE TO INDIVIDUALIZE THE TEACHING OF COMPOSITION SKILLS

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SUMMARY

We proposed to develop and define a method of teaching composition with the individual student, utilizing the dictating machine in our writing laboratory, to allow the student to talk-out his idea before committing it to paper. In the past, the laboratory instructor had worked on a one-to-one basis with students, leading each student orally through the teacher's function with a dictating machine which might teach him, and guide him through, the planning stages of a composition process. Of seventy volunteer students in the writing laboratory, taught by English teacher-trainees, thirty-five students worked with the dictating machine in the first semester, while thirty-five worked in the usual way with individual tutoring. Since the original time for the study was cut short for a variety of reasons, during the second semester we revised and tested our methods in light of the experience of the first semester.

In the course of the two semesters we have developed materials and a method which have proved effective in the writing laboratory. The method finally arrived at relies on a series of four tapes, leading the student from self-centered composition (from his own experience) into the more abstract composition of the expository essay. Along with the tapes, we provided the student with sample pre-planning sheets so that he could see what he was hearing. The student then talked his paper onto the tape until he was satisfied with it, wrote it out, recorded the finished product, and then listened to it and revised it again until it sounded reasonable to him. We also found that the dictating machines could establish the steps in pre-writing as effectively as when they were taught by a book or a teacher. The student became aware of the oral communication of his writing as he talked-out his papers and as he heard himself on tape. We identified what functions the machine could handle and what the teacher's role was to be. We found that the teacher could handle more students than in our usual tutoring program. We found that the student moved through his pre-writing to the actual writing faster than he had under the old laboratory method. And, almost incidentally, we found that this experimental work with the dictating machine affected both our instructional program in English Composition and our teacher-training program.

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I. Introduction: The Problem and Objectives

We proposed to define a method utilizing the possibilities of the dictating machine in offering individualized instruction in writing, allowing the student to "talk out" his idea in response to structured pre-writing instructions before he commits it to paper.

A number of students enrolled in the regular freshman program were selected for individualized training in a writing laboratory equipped with the dictating machines. A student learned the same basic processes of composition taught in the regular sections, but the basic processes were introduced and reinforced by oral directions given on a dictating machine under the student's control, supplemented by the advice and encouragement of a teacher.

After a preliminary trial, the decision was made that the dictating machine has definite advantages over the tape recorder in aiding students to overcome their writing problems. Some of these advantages are ease of operation, versatility, and indestructibility, but added to these practical qualities are two psychological advantages observed in the preliminary trial: (1) because of its ease of operation, the dictating machine seems to become part of the student and his thinking process and (2) while some students may never become completely effective writers, they may still learn--with the use of the dictating machine--how to organize and express their thoughts.

In the method used in our freshman English courses and in our writing laboratory at Kansas State College, we emphasize the invention, arrangement and development of ideas for a paper <u>while the student is preparing a paper.</u> The student learns as he works in seven steps which are sharply defined and identified so that he can easily learn a thinking process which takes place as he prepares his paper. These steps are 1) Finding the problem, 2) Gathering the evidence, 3) Organizing the details, 4) Discovering an answer to the problem question, 5) Finding a suitable pattern of organization and a unifying thesis, 6) Writing the paper, and 7) Revising the rough draft.

We have used this method of teaching composition in the freshman composition classes for six years. For the

past four years we have conducted a coluntary writing laboratory in which we have trained the students, on a one-to-one basis, to use the method. In the laboratory, however, we literally let the student talk his way through his paper before he begins to write. For some, this is an essential step; they cannot write without this extra step which relates the process of speaking to the process of writing.

It was this experience which suggested to us that a dictating machine supplemented by a trained teacher might save considerable time, without sacrificing any of the personal attention which the frustrated student must have in order to develop in his ability to communicate in writing.

To explain just what happens in the laboratory, we will describe two typical cases. A student, a Viet Nam veteran, had in mind an argument involving military strategy in a story read in class. He was unable to write it. For a whole hour he explained to the teacher what he wanted to say until he had in his mind the idea, clear and organized. Then he began to write. The teacher observed that he wrote two or three sentences and then sat with poised pencil. He was unable to express himself in writing because of a paralyzing fear of misspelling. When told to forget spelling until the idea was down on paper, he wrote the paper in a half hour, with only three or four misspelled words. With this beginning and subsequent practice, he raised his grade from F to B in his regular English class by the end of the semester.

Another student, young with dialectical problems, was competent in mathematics and biology but a failure in composition. He was reinstated in school with the provision that he attend the writing laboratory regularly. His basic problem was a deep-seated feeling of frustration and insecurity due to the repeated and constant attention which his dialectical errors had received from his previous teachers. Working with him, the lab teacher discovered that he was a Thoreau at heart, having many sensitive feelings and thoughts about Nature which a boy might hate to admit. This shyness, added to the constant, petty criticism from his English teachers, kept him from attempting to express himself. When his ideas were expressed orally to an interested audience and organized, he was able to write and later learned to make the corrections on his papers. Basically,

his problem was that he had many complicated ideas of his own which he really wanted to express, but his ideas needed sorting and organizing before he could express them clearly. Orally, he could sort and organize.

To summarize what happened in the writing laboratory, we can say that the students gained a sense of communication with an audience and a sense of themselves as a communicator of ideas. They also gained a feeling of security with no threat of poor grades or of nagging criticism. Realizing that the teacher was really interested in their ideas, they gained a recognition of the worth of their own ideas, a new image of themselves, a new "voice" for composition. The lab also provided time and opportunity to think and a knowledge of how to organize ideas and use a dictionary. In short, the students learned that poor spelling is not a crime and neatness is not necessarily a virtue but that writing is an expression of one's individual ideas and a basic tool for communication with other individuals.

Wanting to find a way to involve more students in these kinds of experiences in the laboratory, without involving more teaching staff, we designed an informal pilot study which was carried out by two graduate students with six high school students. Two seventh graders, two ninth graders, and two eleventh graders were chosen--three boys and three girls. All were underachievers in composition. They represented varying degrees of intelligence, as far as intelligence can be judged. Instructors met individually with these students one hour a day for fifteen days. Each student wrote four themes. The teachers followed the same method used in the writing laboratory. But instead of listening to each student talk through his paper before writing, the teacher gave the student a dictating machine. The basic instructions to lead him through the seven stages of composition were recorded so that the student could listen as many times as he wished. Then after he received his instructions, he talked his paper into the dictating machine, listened to it, and made his revisions. Then he disregarded the recorded material and wrote his paper.

In the three weeks of his study various changes were noted. One seventh grade student--an English professor's daughter--improved markedly. Her handwriting changed from a large childish scrawl to a smaller, more consistent script.

Her sentences changed from childish subject-verb sentences to complex sentences--more like her natural speech which, probably because of her environment, was more mature than that of the average seventh grader. She began to enjoy writing and to try to express her own ideas.

Another student--a ninth grader who was the son of a speech professor--began to think before he wrote. In the beginning he had scrawled hurriedly, and without thinking, a few superficial and almost meaningless sentences. Because the dictating machine allowed him to develop his natural means of self-expression, it acted as a stimulant for him. When he had talked until he was ready to write, he wanted to put his ideas on paper. He was even willing to make corrections and to try to spell correctly.

All six of the students improved in their writing. All but one of the students liked having recorded instructions so that they could check and recheck the steps of procedure. Eventually all of them were able to go through the pre-planning of the paper, the writing, and the revising without listening to the instructions. They commented that they could find their errors more readily because "it didn't sound right." They became especially sensitive to transitions as they listened to what they had said. All seemed more willing to make corrections verbally than they were to make corrections on paper. They were more relaxed as they worked and more unconscious of their surroundings.

The overall conclusion of the two investigators was that the use of the dictating machine greatly reduced the amount of time which the teacher needed to give to each student. They also concluded that a teacher "using this approach should be thoroughly versed in the pre-writing process and the psychology existing behind the use of the dictating machine."

A survey of related research to support our developing interest in the possibilities of the dictating machine in teaching a process of composition uncovered little published material directly relating to the subject. Several articles and reports, however, suggested that we had

found a needed area of research and development in the teaching of the process of composition. The argument of Harold Blau ("Written Composition and Oral Discourse," English Journal, March 1968, 369-71) points out the "antecedent experience and skills" involved in "the invisible but essential oral substrata to written composition." Blau observes these experiences:

(a) habitual use of language, usually oral, rather than action, for the expression of ideas and feelings.

(b) extensive and satisfactory experience in the manipulation of the environment through the use of language, usually oral.

(c) clear understanding that written discourse is a more formal and less elastic representation of ideas than oral language.

(d) experience in moving from one mode to the other.

(e) experience in moving, orally, from point to point in that form of expression which is loosely termed argument to persuasion, or simply discussion.

His statement recalls our own experience in the writing laboratory: "Inability to formulate a progression of ideas, to serialize them in other words, affects students most visibly at a late stage of their development, usually high school and early college, and is the cause of much lamentation over deficiencies in organization, maturity, variety, etc."

Our preliminary observation of students working with dictating machines suggested that students might discover their "voice" in composition while talking-out their papers. Teaching "voice" in a study of rhetoric and in the writing laboratory has always been difficult for us with students who are uncomfortable with the writing process. Lockerbie ("The Speaking Voice Approach Joins the Rhetoric Parade," English Journal, March 1967, 411-16) points out the necessity for establishing a sense of dialogue in written communication. Lockerbie emphasizes, as others have, the "speaking voice" more than "correctness" and "good grammar." He believes an emphasis on the speaking voice leads to naturalness in writing. As a teacher of composition he develops a natural quality in writing and then corrects the writer's faults and makes his natural style more effective for its purpose.

The "Voice Project" at Stanford in 1967 (John Hawkes, "An Experiment in Teaching Writing to College Freshman

(Voice Project), "ERIC, ED-018442) dramatized the necessity for helping the student find his voice in composition and, incidentally, provides a parallel experience to our work in the laboratory. We found that the student needed to build confidence in his own voice, to recognize himself, before he could write. The "Voice Project" reports:

> To compare qualities of personality revealed in a person's speech with corresponding qualities evident in his writing. Our work in early Stanford classes and in the San Mateo project at the end of the year supported the idea that these correspondences exist and can be most important in helping the student to recognize himself in his writing. Toward the end of the year, while working individually with Stanford students, it appeared that a student could profitably revise his work not only by listening to repeated readings of passages of his own prose revealing desirable rhythms, but also by imitating the actual intonations evident in the recordings of his voice.

In the laboratory we also found "talking out" experience invaluable. The "Voice Project" reports:

> To enable the student to "talk out" certain materials he has written about in order to discover new materials and new attitudes. Despite the considerable time we devoted to work with individual students, we were not able to spend as much time as we should have in this kind of time-consuming activity. When we were able to work alone with the student, who would read aloud an inadequate passage and recall or discuss on tape experiences or ideas dealt with in the passage, we invariably found that the student gained new awareness of vital materials and attitudes that he had overlooked or suppressed in his writing. In these cases the truth or accuracy or concreteness of what was achieved in speech (and had been heard on tape) in a sense compensated for the deficiencies of the student's writing and served as a basis for revision. This sort of session was not intended to be therapeutic or psychological.

> New materials and actual tones of voice exposed in these sessions inevitably prompted discussion of language itself. We should make much greater efforts to work along these lines.

The discovery that the student could revise when he heard himself "talk out" the paper corroborated our experience in the writing laboratory. We had seen how "talking out" could be done with the aid of a teacher; we wanted to see how it could be done with the aid of dictating machines (like the Stanford tapes). We, too, had observed that the sessions with students "prompted discussions of language itself." We could only agree that "we should make much greater efforts to work along these lines."

Considering our own experience in the writing laboratory, and our tentative work with the dictating machines in the limited pilot study, and the interest expressed in using machines--tape recorders or dictating machines--in teaching composition, and, curiously, the apparent scarcity of published material specifically relating the usefulness and limitations of teaching composition with machines, we decided to define a specific method of using the dictating machine to supplement the work of the teacher in the writing laboratory. It seemed possible that both student and teacher might benefit. The student would have an opportunity to talk-out his paper and to find his own "voice" in the composition. The instructor would be freed from the time-consuming activity of talking out each paper with each student; he could, instead, step in when the student needed clarification of the process or verification of the success of his communication.

We set out, then, to accomplish these specific objectives in the course of this study:

1. To define a method of using the dictating machine in the composing process. While we believe that the dictating machine is a valuable mechanical aid to the student in bridging the gap in his natural oral communication and his formal written communication, we need to define a method which will be economical and helpful to the student and a reliable timesaving teaching method for the instructor. The teacher must define his role and the role of the dictating

machine as "audience" and as "critic" of the student's communication. The emphasis of this study is to devise a method a teacher with the dictating machine might employ.

2. To make the student aware of the relationship between his spoken composition and his written composition. Part of the student's problem with composition is a result of his aural-oral orientation: communication for him is not limited to words he writes. While he may communicate quite well orally, he tends to freeze up when confronted with what seems to him to be the artificial situation of putting pen to paper. He does not have a sense of communication when he writes.

3. To speed up the time in which the student will shake off the general feeling of defeat and helplessness which has been built up in him by repeated efforts and repeated failures to write compositions.

4. To discover whether a teacher who in the past could help one student talk-out a composition may be able to help more students talk-out a composition with the aid of the dictating machine, with the same expenditure of time.

5. To provide training for our prospective teachers, working as assistants in the writing laboratory. English majors planning to teach may elect a course which includes work in the writing laboratory. They should come to an awareness of the relationship between natural oral communication and written communication and apply it in their work with students.

Because the grant came late and because the dictating machines came even later, we were unable to complete these objectives as thoroughly as we had wished. We collected ample material from the responses of students and student teachers as well as from our own observation to suggest modifications in our methods. But we needed more time to put these modifications under the test of operation. Thus, we asked for, and were granted, an extension of time to continue the study in the first two months of the Spring Semester.

In the spring semester we had approximately 100 students in the first course in composition. Many of these students were repeating the course they failed this fall. Others were

new freshmen. They were enrolled in the laboratory early in the semester and placed at work on the machines. One section of 15 students, taught by the co-director of this project, used the dictating machines and the revised methods in the daily classroom situation. Under these conditions, we checked and clarified the findings of the short fall semester study with the reactions of another group of students. With the additional observation we have defined a method and developed the materials that can lead students in the writing laboratory through a composing process with the aid of a dictating machine.

II. Methods

Selection of Students

From the students enrolled in English Composition 101, 70 volunteer students were enrolled in the experimental work in the writing laboratory. These students were chosen after they had written their first two papers in the regular sections of English Composition 101. On the basis of these papers, the regular teachers, consulting with the co-directors of the experimental project, selected students for individualized instruction in the laboratory. During the extension period, in the second semester all (15) students in one section met the regular class in the laboratory room and used the machines and the revised materials. Students from the other sections of beginning composition, some repeaters who had failed in the fall semester also enrolled.

Operation of the Laboratory

The teaching of composition in the laboratory and in the regular classes was basically the same; both emphasized the basic process of composition, outlined in the seven steps: 1) Finding the problem, 2) Gathering the evidence, 3) Organizing the details, 4) Discovering an answer to the problem question, 5) Finding a suitable pattern of organization and a unifying thesis, 6) Writing the paper, and 7) Revising the rough draft. The difference lay in the amount of individual attention given to identifying individual problems and to devising suggestions for overcoming these problems.

In the laboratory, 35 students worked in the usual way, with a tutor providing individual instruction. The remaining 35

students worked with the dictating machine.

The laboratory teaching was done by undergraduates who plan to be English teachers under the supervision and advice of the director of the laboratory. These students were trained by going through the same procedure to be used by the composition students enrolling in the laboratory. Through this personal experience in using the method and the dictating machine, these prospective teachers developed an understanding of the problems which arose in the laboratory.

Each student enrolled in the laboratory planned and wrote a paper. Since one of the purposes of this study was to define this process, the following steps were our first plan to lead the student through the planning and writing process. They were set up to be modified and refined as we observed student reaction and progress in the laboratory.

1. The instructions for the first five steps in writing a paper (the invention and arrangement) are recorded on the dictating machine. See Appendix A for the content of the tape.

2. The student talks out a plan for his paper, listening to the instructions on the dictating machine as many times as he wishes.

3. As he talks out the paper, the student jots down a sketch outline of his main points and the details for the development of his idea.

4. The teacher, sensitive to the student's problems, checks his progress, gives suggestions, helps him to shape his thinking, and builds his self-confidence. Freed from the routine of giving instructions, the teacher can do all of this, when needed, for a greater number of students.

5. When the planning of a paper is talked out, the student speaks his paper, working from his planning sheets, into the dictating machine. He makes changes until he is satisfied with the way it sounds as he listens to it.

6. Then, using his notes again but ignoring the previously recorded paper, the student writes the first draft of his paper.

7. Then he may read his paper, record it, and listen to it as a piece of communication, noting his voice, tone, coherence, and effectiveness.

8. The teacher confers with him about the finished product.

9. The student repeats the procedure with other papers until he has mastered a process of writing.

After the first semester's work, we modified the precedin g process, creating a series of four tapes and four writing experiences, as follows:

1. The student listens to Tape 1, which explains a process for writing a paper growing out of his personal experience. See Appendix B for a copy of the instructions and the content of Tape 1.

2. As he listens to the tape, he jots down a sketch outline of his main points and the details for the development of his idea.

3. To help the student to visualize the outline he is developing, he is given a sample planning sheet, showing how another student had sketched out the plan for his paper. See Appendix B for a copy of this sample planning sheet. At this point the instructor enters the discussion briefly, to the extent that the student needs the sample planning sheet explained.

4. With a sketch outline before him the student speaks his paper into the dictaphone. Those students who want to skip this step and begin writing the paper from the outline are allowed to do so.

5. The student writes the paper from his notes and his sketch outline.

6. Before the instructor looks at the paper, the student reads it back into the dictating machine, hears it, and makes revisions he thinks necessary.

7. The teacher confers with him about the finished product.

8. The student listens to Tape 2, considering a comparison or contrast between a character in a story and some other person, real or imaginary. See Appendix B for a copy of the instructions and the content and the sample planning sheets for Tape 2. The student repeats steps 2-7 above with Tape 2.

9. The student listens to Tape 3, analyzing the qualities of a character in fiction or life. See Appendix B for a copy of the instructions and the content and the sample planning sheets for Tape 3. The student repeats steps 2-7 above, with Tape 3.

10. The student listens to Tape 4, in which he is invited to choose the form to suit his content as he plans his paper. See Appendix B for a copy of the instructions and the content of Tape 4. The student repeats steps 2-7 above, with the exception of step 3, the planning sheet. He may use the other three planning sheets if he wishes, but he is encouraged to work without the samples.

The student continues to plan papers after listening to Tape 4. He should, however, be able to reduce his reliance on the tapes as he progresses, using them only as reinforcement, as a refresher course.

Evaluation

The work of students who participated in the experimental group was evaluated in two ways. First, each paper written as a final examination in the course was read and graded by two teachers other than the student's regular classroom instructor, as is our usual practice in evaluating the work of all students enrolled in freshman composition. Second, three readers selected from the permanent faculty in the freshman composition program read and evaluated these final papers a second time. This panel of readers also evaluated the first two papers written by the students in the experimental project at the beginning of the semester, before they enrolled in the experimental laboratory. The results of these evaluations, from the regular final examination

grading procedure and the panel of readers, are recorded, along with the student's entrance scores, in Appendix C.

This method of evaluation seemed to us the only possible one in the circumstances of the study. Previous research has established the validity of a team of raters with the same background. John C. Follman and James A. Anderson (An Investigation of the Reliability of Five Procedures for Grading English Themes," Research in the Teaching of English, Fall 1967, 190-200) have reviewed other research, finding it corroborates their findings that raters with homogeneous backgrounds will supply a reliable evaluation. Our raters were experienced in several years of evaluating freshman compositions and in tempering their evaluations by the grading system used in our freshman course. (Each final student essay is evaluated at the end of the semester by three instructors to balance the personal evaluation of the student's in-class instructor.)

While this procedure for evaluation does not provide for a control group as it is usually established in research, the other students enrolled in the regular sections of freshman composition were, in effect, a control group, for the readers were judging the papers of the experimental group on the same standard which they use to evaluate the performance of all students enrolled in the course.

Further, this evaluation is not the final verdict on the validity of the study. We were not as much concerned with comparing the amount of improvement made by the students working with the dictating machine as compared with the improvement of those enrolled in the regular classes as we were in developing a method of using the dictating machine in the laboratory--to develop a method that assures that each student learn how to plan, write, and revise a paper. The evaluation of papers was intended to determine, primarily, that the skill in composition which students in the laboratory developed was comparable to--not necessarily greater than--that of students enrolled in the regular classroom.

III. Findings and Conclusions

The major purpose of this study, to define a method of

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using the dictating machine in teaching the composing process, proved to be a more complex act of definition than we supposed when this study was planned. Our proposed methods proved to be a workable model to initiate the study. Responding to the daily activities of the students and instructors in the laboratory, however, we found a need to modify both our methods and some of our original assumptions. Because the originally proposed time of the study was cut short, for a variety of reasons, we were able to suggest some of these modifications at the end of the first semester but unable to see them in operation. With the extended time of the study, into the first two months of the spring semester, we were able to observe the modifications at work in the laboratory.

The most significant modification came about after we observed students working with the original tape which gave the instructions for the first five steps in a process of composition (see Appendix A). We found that the student needed a more detailed approach before he could perform all that was asked on the tape. In the past he could talk over his ideas for a paper with his tutor in the laboratory, and he could ask for detailed explanation of the structures suggested for his paper. The one tape did not adequately provide a substitute for that experience. We, therefore, made a series of three tapes that led him up to that original tape. In each tape, the student was introduced to a different structure for the paper until he was led to make his own choice on Tape 4, a revision of our original, single tape. The revision of this tape also reflects the student response to the original. For instance, many students found the long series of questions under "Finding the Problem"provocative (even so useful that the wrote them down in their notebooks to take along to class as guides for the next paper), but most students seemed to be confused by the variety of possibilities open to them. The new tapes also provided a progression from writing about the student's own experience to writing exposition about a story he had realized that the student would comprehend the way his details were being structured if he could <u>see</u> as well as <u>hear</u> how to do it. We, therefore, added a sample planning sheet so that he could see what another student had done in shaping a paper. These planning sheets were kept deliberately sketchy, to suggest the flexible attitude the student had to maintain as he worked out his own plan. We also found that the student felt more secure working through the process if he had detailed written directions to accompany each tape.

With these expanded activities, the students who enrolled in the laboratory second semester relied much less on the instructor. They called on him for assurance and conference about ideas in a paper, but relied on the tapes and the machines during the actual planning and writing process. These modifications of our original plan are the mort significant finding of this study. Until we had the opportunity to observe a number of students and teachers engaged with the dictating machine and the composing process, we had been unable to define our methods clearly. We have now defined, we think, a detailed method which is working effectively in the laboratory. These materials are reproduced as Appendix B.

These recorded instructions were obviously clearer than the written instructions used previously, or at least they communicated more clearly. Even the student instructors in the laboratory, who had been explaining these written instructions to the students, reported a clarification of what they had been doing. One said that the major advantage of putting the instructions on tape was that he knew the student got it right; the student instructor had been unclear himself exactly what he was trying to teach. The students using the machines also found that snapping back a few minutes on the dictating machine to hear a step again was more rewarding in terms of clarity than flipping back a page in reading, or questioning an instructor again.

Placing these steps in a composing process on the dictating machines, then, did show us what parts of the teaching process can be handled as effectively by the machine as by an individual instructor. In particular, the student responded well when he was being led through the planning steps and when he was being reminded of what to do next. He was kept working, instead of bogging down in indecision or discouragement or relying too heavily upon his tutor to do the work for him. Here, in this last observation, we uncovered one of the problems we had not seen clearly before: the instructors in the lab often often established such a personal relationship with the students that the students came to rely too much on them. The student instructors in the first semester may have resented the machines and even communicated this resentment to the students. This situation--the strong personal dependence injected into the learning process by the instructor--might also explain why some students who were rather shy with

individual tutors seemed much more content to work with the machines. They were often put off by the over-protectiveness, or even intrusiveness, of the lab instructors. The clarification of this situation--we had not noticed it before--made us wonder whether some of these students might not have stayed had they had the relative impersonality of a machine which is in their control while rendering the same service as a live instructor.

In the second semester, we avoided this situation by putting the student immediately at work with a machine, with little previous work with an instructor. The students quickly developed an independence, and the student instructors found themselves with very little to do. But when the student had completed an outline, he wanted to show it to a tutor for appreciation and advice. Then, a dialogue between the two could develop as the student explained what he was trying to do in the paper. The student was no longer dominated by a tutor who told him what to do; the machine had done that. Instead he could put the tutor in the role of audience requiring evidence. One instructor turned on the dictating machine during such a conversation. The student later played it back several times, not only to pick up information but also to see what kind of questions could be asked. The student, incidentally, found the same use for the long series of questions on the original tape in Step 1, "Finding the Problem." In both instances, he was able to hear and record for himself in the kinds of questions that elicited a response from him--the kind of questions passed by him too quickly, in class or in the lab, for him to record exactly what was being asked. By listening on the dictating machine, over and over if necessary, he could absorb and record what later became his own practice in dialogue with self. In making new tapes for the second semester, we allowed more time to raise specific questions on the tape, rather than rushing too many questions at once. And we recorded, when it seemed potentially useful and feasible, some question-response dialogue.

These functions the machine can perform as effectively as a lab instructor for most students, the exceptions being those students who need to develop a strong psychological reliance on the personal interest of the instructor, those who come to the lab because they feel at home and wanted, or those who have previously developed a strong fear of writing. During the two months of the second semester, three types of students were identified working in the laboratory. Student A comes in, sits down to the machine, listens to the instruc-

tions, plans his paper, checks his thesis with the teacher as instructed by the tape, writes his paper, reads it back onto the tape, and revises it while listening to it. He does all of this, asking for no more than a few minutes of teacher time. Student B follows the same procedure but stops frequently to ask specific questions of the teacher. These questions are concise and specific, usually concerning his subject matter, such as whether a certain idea will be all right or whether on e arrangement will be better than another. Student C--this student always had a deep-seated fear of inadequacy--needs to have repeated reassurance from the teacher. He shows a tendency to argue about what he is asked to do, not to argue but to get attention and reassurance from the teacher. In the six years of operating the writing laboratory, we have become well acquainted with these types, but never before have they been so clearly differentiated. Previously, much time, for both student and teacher, was wasted in non-productive talking with students well able and willing to work more independently. The great gain is that a teacher can with the help of the dictating machines, teach at least three times as many students and yet give to the insecure student the aid and encouragement necessary to enable him to break through his emotional blocks, created somewhere in his previous experiences with writing.

If the machine can perfrom these functions, how, then, do the instructors in the laboratory complement the machines? Why can't the machines just run along with a student attached to each, while the instructor devotes himself exclusively to the counseling type cases who come to the lab? Very few of the students were comfortable with the machines at the beginning. The instructor had to show him not only how to operate the machine, but how to "relate" to it. Since the instructors had each been "taught" in the writing of at least one paper by the machine, they were aware of some of the difficulties in adjustment. The students needed to be shown that the tapes were talking to them, and that they were to respond as they would to a teacher--stop him and ask him to repeat what was not clear. The machine of course cannot add material to clarify, but the student can make it repeat and that is all that seemed necessary. The adjustment to the machine was very rapid once the student understood that he was not to be a passive object to be talked at, but rather a participant controlling the machine-teacher. Thus at the beginning the

teacher tells the student that he is available for questions when they arise; there is some personal contact established. But the possibility of that personal interest developing into a smothering of the student is lessened considerably as the teacher establishes his role as supplementary to the machine. (This new role--supplement to a machine--was extremely difficult for the lab instructors to assume. The students, however, found it easy to accept the instructors in this role.)

At one point, however, the instructor must enter in, in almost every case. As the student is putting his thesis and organization into final form, all the machine can do is to remind him of the steps he might use. The student needs more than that. At this point he needs the approval and further suggestion that only the teacher can give; the teacher can help to clarify the organization, and to the significance of the thesis by sharpening the focus, and above all give confidence to the student in a way that cannot be accomplished by a voice recorded on the dictating belt saying over and over, "Now you are ready to write." In the first semester, the instructors were not clearly aware of this, their most important function. They tended to hover over the student as he worked through the whole tape. But in the second semester, the instructors waited and entered the process when the student was ready to try out his sketch outline on someone.

If, then, the machine can supplement the teacher's work, it effectively cuts down the time he must spend with each student. This was dramatically evident in the laboratory. In the past, before the machines were introduced, one instructor was very busy with three students during the same period. Usually, one student was waiting for the instructor to get to him. In the first semester, after the machines were introduced, the instructors reported that they had nothing to do. They were, in fact, sitting there waiting for students to come to them. In the second semester, with the series of four tapes, one instructor, the co-director of this study, was able to provide individual tutoring for ten students during a standard 50 minute class period. Each student worked at his own speed with the tapes, calling for the instructor's assistance when he had an outline tentatively sketched out.

Not only did the machine save instructor time, it also speeded up the time the student spent getting through his

planning into the writing stage. Students spent much more time than they needed, in the past, in the question and answer discussions with the instructors. As noted earlier, the student developed a dependence on the instructor, and the instructor often, and without knowing it, forced the student to be dependent on him. With the machine, the student could establish his own speed, which, in time, became faster than when he worked with an instructor .

The machine can supplement the work of the instructor in still another way. Earlier we showed how a student could develop a sense of dialogue by listeneing to question--response on tapes. He can also develop an objective self that checks what he hears in his writing against what he sees. In the first semester we did not insist that the student read his paper back onto the tape. Observing those students who did read the paper on to the tape, and then listen to it, while following their written text, we discovered (as they discovered) that they became aware of discrepancies between what they heard and what they saw. They had not thought, apparently, that their written word had a sense of oral communication. And they recognized quickly that they "couldn't say it like that." and they changed the written version to correspond to what they wanted to hear. In the second semester , we insisted that the students hear their finished paper and then revise it as much as they could until the written version "sounded right."

The use of the dictating machine has affected our approaches not only in the writing laboratory, but also, and unexpectedly, it has affected our instructional program in English Composition. The effect was small in the fall semester, but it has increased as the availability of the machines increased in the second semester, and it should increase even more next fall when we can provide dictating machines at the beginning of the semester. What happened is this. Students came to the laboratory to play the tapes to refresh themselves on what had been taught in class.

Since essentially the same approach is used in all the sections of English Composition, the tapes provided an easy, anonymous way to review and clarify what had not always been clear in class. Without taking teacher time (or, as students

put it, without showing "how dumb they are"), students could come to the lab and brush up on points they were unsure of. These are students who would not, in the past, have shown extensive need for work in the lab, and students who probably would not have stayed in the lab through the lengthy instructor-student "talking-out" sessions. Noting this kind of student once again reminds us that in the laboratory we may have attracted students who very much needed personal attention and may have repelled those who did not want or need that attention.

What the use of the dictating machines has done for our teacher-training program is even more significant for us than what it has done for our instructional program in English Composition. For the first time in the laboratory, the student teachers showed that they really understood this methodical approach to teaching composition. Talking about the teaching of composition has not been nearly as effective as having the student teachers see how they, and the freshman students, could methodically work up an expository paper, without making it a mechanical bore. More important, this group of future teachers became aware that the teacher's task has two parts: instruction and attitude. The machine did the instruction, for the most part; the teacher was useful in establishing and encouraging an attitude, and an atmosphere, in which learning took place.

The dictating machines were useful in more ways than we had anticipated when we proposed their use. What had started as an attempt to define a process developed interesting possibilities in the operation of our laboratory, our instructional program, and teacher-training.

There remain two possible objections, negative reactions to the use of the dictating machine: (1) why the dictaphone instead of, say, the much cheaper tape recorder? (2) how to overcome the negative reactions of the instructors (future teachers) who resented the machines taking over their function? First, why the dictaphone? The major advantage is in operation. The student can quickly flip back to a previous statement without rewinding and trying to find his place. He can also turn the tape immediately to the step he wants, as it is clearly marked on the scale on the front of his machine. Unlike the

tape recorder where the student must rewind to get to the place, the dictaphone starts exactly where he places the marker. All of this saves much time and eliminates confusion. There is one small financial advantage in the dictaphone: once the expensive machine is paid for, it appears to stand the wear very well, and the belts are relatively inexpensive. The other objection, the student teacher's resentment of the machine can be allayed if the instructors could use the machine effectively for themselves before they work with students. In the first semester the student instructors had very little time to experience the machines for themselves. In fact, since the study got under way late, they had already settled into a method and an attitude that made the machines seem like interlopers. In the second semester, the student instructors immediately planned their own papers with the dictating machines, and, once they had successfully produced a paper, they were ready to help the freshmen. They had seen how the machines worked in their own writing. It would, of course, be even more helpful if the instructor had had training with the machines in his early school training, but that is clearly impossible. Much of the prejudice against the machines stemmed from a close adherence to the way they had been taught to write, a "way they wanted to pass along to their students in the lab.

Conclusions from Testing and Evaluation

Since we received the machines, and began operation later than planned, the students working without dictating machines worked two months longer in the laboratory than those working with the machines (Appendix C). Those who used the machines had at most only one month during the first semester. Since our purpose was to work out a procedure for the use of the machines and to discover what the machines could do to provide good teaching with expenditure of less teacher time and effort, the delay affected the extent to which we could define our procedures clearly during the first semester.

We did, with the extension of time, obtain the opportunity to define and expand the limited observations of the first semester. With the original testing and evaluation during the fall, however, the time factor seriously limited the usefulness of the data. The purpose of the evaluation had been to establish that students working with machines did at least as

well as students taught in the regular way. The data indicates that students without the machines scored slightly better on the final essays than those with the machines. The time factor is probably the best explanation of this information. Considering that most of the group with machines began on Dec. 1, and were failing when they came into the laboratory, a record of 4 B, 13 C, 11 D, and 6 F (the grades are an approximate average of the last column of the chart in Appendix C) is a creditable record. Among the group working without machines who entered in October were ambitious students who wanted to do well, and many of these stayed in the lab for the full three months. The record of this group is 1 A, 2 B, 19 C 9 D, and 1 F.

Considering the short time the students worked with the machines, their performance in their regular sections of the course was interesting. Even though they were failures when they came into the laboratory, on the final essays in the course and on the final examination, only a few demonstrated complete failure. Judged by the normal grading standards in the course, most of these students were passing. A comparison of the performance of these students with the performance of the students in the lab since October without machines shows that both groups made, on the whole, equal progress.

Our findings, then. We found where we could modify the steps recorded on the tapes. We found that the dictating machines helped to establish the steps as effectively as when they were taught by a book or a teacher. We found that the student became aware of the oral communication of his writing as he talked-out his paper and as he heard himself reading the paper on tape. We identified what functions the machine could handle and what the teacher's role was to be. We found that the teacher could handle more students. We found that the student moved through his pre-writing to the actual writing faster than he had under the old laboratory method. We found that the use of the dictating machine affected both our instructional program in English Composition and our teacher-training program. We found that the dictating machine has some advantages over the tape recorder. And finally we found that we must break down the teacher's, or the student-teacher's, resistance to a machine that might replace him.

We defined a method of operation, designed and tried materials to use the dictating machine in teaching composition in the writing laboratory. The material in Appendix B and the method described on p. 9 form the basis for our manual of operation. Although we would expect to make other modifications in later operation, we know from the experience of this study that the dictaphone will be a valuable teacher next fall and we know how to put the teacher to work.

APPENDIX A

Original One-Tape Transcription of Pre-writing Steps

Step 1. Finding a Problem

Now that you have settled on a broad topic for your paper with the assistance of the lab instructor, you are ready to limit it in some way. Ask questions about the topic. Try to find a question in which you have some interest. First of all, what questions occurred to you while you were reading the selections? Are there any other questions that are not clearly answered in your mind? You can stop at this point and write down such questions. Then after you've written down a few questions, go on. (Space.)

Now that you've written a few questions, you are, perhaps, wondering why you are writing questions. What you are trying to do is to focus your topic in a particular direction to give a purpose to your paper. When you direct your writing toward finding an answer to a particular question you have automatically limited the topic. You cannot discuss everything within the broad topic.

Now you can go on to list more questions. Is there any problem faced by the characters in the work? How have these characters solved the problems? What did they do? What did they fail to do to meet their problems? What was the result of the way they reacted to their problems? Stop and write out some questions about the characters and their response to their problems. (Space.)

You may have enough problems at this point to choose one, but in case you are still not satisfied with your list of problems you might consider questions like these. Do the characters change in any way, from the beginning to the end of the story? If there is no change, you might consider this. How do the characters agree or disagree? How are they different? Or are they not different? You might write a problem question asking how one character is different from another character. Stop and write down some questions along this line. (Space.) Now, if you still lack a question that you want to answer, raise questions

like these. Does the story raise any problems that you have observed in your own experience? Does it relate to the people you have noticed? Do you approve or disapprove of the way in which these characters have solved their problem? Stop and write down questions in this area--something from your own observation that would relate to the characters in the story. (Space.) Now, finally, you could go into another area. What beliefs do these characters have that you approve or disapprove of? And what attitudes do they have that seem to work for them, or work against them, in the story? Would such attitudes work for or against people in your own observation of the way people behave? Stop and write questions. (Space.) By this time you should have two or three, four, perhaps more questions from which to choose one. Look back over all these questions and find the one that seems most interesting to you.

Step 2. Listing Details

Now that you've settled on one problem question to answer, your're ready for the second step. What you're going to do is to list every detail in the story that seems in some way to have a bearing upon the question you have raised. You want to put all of the available evidence in a list where you can see it as a whole, rather than to leave it scattered throughout the pages of the text. Specifically you'll go back through the story and write down words, phrases, ideas that seem related to your problem question. Don't try to write complete sentences. Don't worry about sorting out these details or about what they mean--just jot them down quickly as you're going through the story. At this point you probably do not know exactly what the answer to your question is. You may wonder why you're going through this slow, detailed process. The quality of your final paper depends a lot on the quality of the evidence you collect, that you can later develop in the paper. A successful paper makes an assertion or hypothesis or a thesis and backs it up with adequate evidence so that the reader of the paper can see how you arrived at that conclusion. The unsuccessful paper simply makes the assertion with little or no evidence to back it up so that your reader is forced to accept or reject what you say almost on blind faith. You have not provided him an opportunity to consider the evidence.

Now go ahead and make your list of details. As you make this list, copy down the page number on which you find the

detail immediately after the detail as you write it down. Later you may want to go back and find out where this detail occurred, what it's related to at a particular point in the story. Rather than search through all of the pages, trying to find it, you'll be able to go right back to it. One last caution, do not number your list of details, that is, do not write "one, two, three, four, five" in front of this list of details. In the next steip in this process you will rearrange these details, anyway, and a numbering system will only get in your way.

Step 3. Organizing the Details

Now that you have a list of details in front of you, you're ready for step three, organizing these details into groups to classify them, pulling together those items which seem to have something in common. Go through your whole list of details, writing in front of the detail a letter which identifies this detail as a part of a group until you have identified each detail with a letter which associates it in a group selected from the other details in your list. Some of the details may not fit any group. Do not force a thing in common with the other details. When you have placed letters in front of each item in your list, come back to the tape for the next step. (Space)

Now you are ready to rewrite the details into groups. Take all of your number A's. Collect them into one list. Then write a complete sentence which states what you saw in common among these items. Then collect all the details you've marked B. Write them in a list. Above that list write a complete sentence that describes what you saw in common among the items in this group. And so on, until you have listed each group of your details and written a complete sentence which describes them. What you are doing is to begin to really think about what your details are saying. As we noted earlier, the successful paper not only makes an assertion, which in this case is the sentence you've just written about the details, but will also show the reader all of the details that helped you to arrive at that assertion or at the statement.

One final note. With experience you probably will not come back each time and rewrite this list of details and write the complete sentence as a separate step. As you group the details, you will probably see what the unifying sentence is; however, at this point write out the

sentence and the list of supporting details. When you have finished this step, you are ready to move to Step 4, Organizing the Paper.

Steps 4 and 5. Organizing the Paper and Writing the Outline

Steps four and five must be handled together, although they are actually two distinct steps. At this point you must make decisions about your groups of details. How do these details answer your original problem question? Draw conclusions? What have these facts demonstrated or proven?

To organize these details, you can apply three methods of organization. First, you might take one group of details which is already headed by a sentence, and have a paper of illustration. All of the details in that group prove or demonstrate to the reader how that sentence was arrived at. If you wrote that group out as a paper, you would have one paragraph of illustration with a thesis sentence, a central idea supported by the details.

Now look at your own grouping of details. Is there one group you could isolate, put together as a paper of illustration in answer to your problem question? Stop at this point and examine your group of details. See if you might have enough evidence for one short paper. (Space.) As another possibility, you might apply the principle of comparison and contrast to this group of details. First, contrast. In your list, do you have two groups which seem to be different? You can take these two groups out of the rest of the grouping of details and try to see what statement their difference makes. What is said by the contrast between these two groups? Write a thesis sentence or a sentence that would tell the reader the essential difference that you see between these two groups. Now stop and look at your own groupings. Do you find contrasting groups? (Space.)

Now, comparison. Do you have two groups that are similar? If you do, stop and write a thesis sentence that describes the similarity. (Space.)

Now, having tried both illustration and comparison/contrast, look again at your grouping of details. See if

you have perhaps two, three, or four groups that, when put together, would make an answer to your problem question. You are at this point applying the principle of classification/analysis. If you have two or more groups that can be put into a sentence that explains or demonstrates the answer to your problem, you may have shown that there are two, three, or more different types of things involved in answering your question. Two, three or more classes involved.

Now in your own list of groupings, do you have groups that show a series of types, a series of characteristics, or a series of classes? Do they describe or demonstrate an answer to your problem question? Write a thesis sentence stating the answer to your question.

Having now tried each of these three methods of organization, you can choose one that seems to you most satisfactory in answering your original problem question. When you write the thesis, the answer to your question, try not to make it a complicated sentence. State it as simply as possible to show in the one case the major point you're illustrating, in the other case the major difference between the groups, in the third case the unifying factor in the two, three or more groups.

Looked at another way, your groupings have probably become the paragraphs within your paper. If, for instance, you have illustration, you have one major paragraph developing a clear point. If you have comparison/contrast your probably have two major paragraphs which support the unified thesis. The paragraphs are made up of the two different groups in your original listing. If you have classification/analysis, you probably have two, three, four paragraphs made up of the original groups in your list which now all support the thesis you have decided upon. For instance, if you are trying to write a paper about your experience with pre-enrollment you may have made a long list of details--some positive, some negative comments about your experience. When you've gone through that list of details you could easily have three different kinds of papers. You might have a paper of illustration, demonstrating that you have noticed that pre-enrollment takes a lot of time. You might have a

paper of comparison/contrast showing that the disadvantages of pre-enrollment are overbalanced by the advantages. Or you might have a paper showing that there are three major advantages to pre-enrollment. Any of these three possibilities--illustration, comparison/contrast, or classification/analysis--has come out of the same list of details, to the project. Now to return to your own paper. Take your own groupings and decide upon an organization and a thesis which will state the central focus of your paper. Sketch out an outline, stating the thesis and the major points which will indicate the major paragraphs. List the details under each point; they will be part of the development of that paragraph when you write the paper. You should stop now and call the lab assistant to come look at your outline before you move on to the next step of writing the paper.

After you've talked to the lab assistant, ask for a new tape. Then reading from your notes and your outline, talk out your paper onto the tape. You can stop at any time and revise what you have said, you can add more information, you can delete some information, until you're satisfied that you have talked through a unified paper that is developed with adequate evidence from your notes and from your outline, or rearrange some of the parts.

Then after you have satisifed yourself by talking out the paper, put the machine aside, come back to your notes and write the paper from the outline and from your notes without further reference to your tape. Now call the lab assistant to check your outline before going on to this new tape.

APPENDIX B

Revised Method: Directions, Tape Transcriptions, and Sample Plans

Directions for Tape 1

While using this tape, if you have any questions, at any time, call one of the laboratory assistants. you can also listen to each step several times if you wish.

1. Listen to the instructions for planning your paper, stopping to do, <u>on paper</u>, what you are told to do at each stage of the planning.

2. When you have completed your plan as directed by Tape 1, put the instruction tape back into its envelope and put a practice tape into the machine. Your plan should be as complete as you can make it before you go on to the next step.

3. Speaking from your notes, record your composition and then listen to it. Your purpose here is to clarify your ideas and help you to see the paper in its completeness. You will probably put in more details while talking than while writing because it is easier. If you have added any such details, add them to your written plan.

4. When you are satisfied with the oral "paper" put the tape aside and write your paper.

5. When the paper is written, read your paper aloud, recording it while you read.

6. Then <u>look</u> at your paper while you <u>listen</u> to the recorded paper. While listening, you may see places where you have left out words, misspelled words, or you may want to make a change. You can listen as many times as you need to, and stop the machine as often as you wish.

7. When you have made all the corrections possible, give your paper to the laboratory assistant, who will read it before you go on to the next tape.

Tape 1

You are going to write this first paper on personal experience, one which may have been suggested by a story or one out of your own experience. The experience may have happened to you or to someone else you observed very carefully. You could write about an experience in which you changed an opinion or in which you watched someone else change an opinion or an attitude. You had one opinion or attitude at the beginning, an incident happened, and as a result of that incident, you changed your mind. If you can't think of an experience of this kind in which you or someone else changed an opinion or an attitude as a result of an experience, you might think of an experience of this kind: have you ever anticipated an event and then found out that it wasn't all that you expected it to be, or have you watched someone else who expected something and then discovered that what finally happened wasn't it at all? Stop at this point and fix upon an experience that you will consider in the paper, either one that happened to you or someone else, one that involves a change of opinion or change of attitude, or an experience that involves something anticipated that didn't work out the way you thought it would.

Now if you've decided upon an experience to form the basis for your paper, take out a sheet of paper, make a list of the facts and the details that went into making the whole of the experience. Include every important incident, action, comment that was part of the experience. Make a list of these facts and details, and then come back to the tape for the next step in this process.

Now take a look at your list of details. These details can be organized into at least three different sections: First take all those details that the reader should know before he can get into the main incident itself, what he needs to know before he can go any farther. Label all of those with a number one. Then look at all of those details that belong to the center of the incident, the main thing that you want to tell, the experience itself. Mark those with a number two. Then you should have some details that reflect the aftermath--what happened--what was the result of all this. Mark those with number three. Stop at this

point and go through your list and mark them. Divide them into those elements which you must tell the reader before the story, the elements which are the story itself, and the elements that come after the main incident.

Now you have organized your details around these three major groups, when you write the paper, these three major divisions will very likely be the major paragraphs in your paper. You'll give us a paragrph telling us what we'll need to know first before we can go on. Then you'll give us the paragraph relating the incident itself. And finally you'll give us a paragraph relating the aftermath, the conclusion.

Before you're ready to write the paper, there is one more important step. What is the point of telling this story? You should have clear in your own mind some reason why you thought the story was important. If you can summarize in a statement the point you think the story makes, you've written a thesis statement, which will unify and give purpose to the story that you'll want to tell. If the story doesn't have any point at all, it may be a rambling, reminiscence. Most of us tell stories because we want to make a point. We think they are important, something we want to get across to other people. And your story should have a point of some kind. Stop and try to write out your version of what you think the story is trying to say in one sentence.

Once you have this thesis clear in mind, the point you want to make, look back at your details and see which details are the most important to support the point you want to make. Some of the details may now seem not nearly as important, while others are ones you will need to express as you write the paper. After you have done that you are ready to talk your paper on the practice belt. With your purpose in mind, follow your basic organization and tell the story as if you were explaining it to someone else. You can replay that story until you are satisfied that you have told everything you wanted to about the story, and that you have managed to get across your point to someone else.

Sample Planning Sheet for Tape 1

¶1
1 eager to leave home
1 to see new places
1 to meet new people
1 new clothes
1 freedom from responsibilities { dishes / meals / baby-sitting
1 see New York
1 travel exciting

Stop over in St. Louis — Omit
Detroit
Niagara Falls

¶2
2 arrive Syracuse University
2 in heavy rain storm
2 big, old brick dormitory
2 like a prison
2 wooden floor and stairs
2 stairs worn and creaked
2 roamed about fire
2 electric storm - lights go out
2 only candles for light
2 on third floor - no one else there
2 big, bare square room - 8' ceiling
2 undecorated - no curtains
2 old, bare walls, dull brown-dark woodwork
2 windows looked out on brick walls
2 silence - spooky rustlings, creakings

¶3
3 lost night - fear, loneliness
3 no sleep - afraid to sleep with or without candles
3 homesickness - 1500 miles from home
3 need for family - want to be home

Thesis: (Point to be proved)
Too often eager anticipation leads to severe disappointment.

Directions for Tape 2

Feel free at all times to ask questions of the laboratory assistant or to discuss your ideas about your paper. You can also listen to each step several times if you wish.

1. Before you listen to this tape, choose a story you want to work with. If you have no story you want to think about, the laboratory assistant will give you one to read.

2. Listen to the instructions, as you did before, stopping at each step to do <u>on paper</u> what you are asked to do at each step of your planning.

3. Put the instruction tape back into its envelope.

4. When you have your outline and thesis, you are ready to talk your paper <u>from your notes</u>, recording it on a practice tape as you did before. Be sure that your notes are complete before you begin to record.

5. When you have talked the paper onto the tape and reworked it until you are satisfied with it, write your paper. Do not worry about spelling--or anything but your idea--until after you have it written. Put all your attention on the idea and the arrangement of the details.

6. When the paper is written, read the paper, recording it as you read.

7. Then <u>look</u> at the paper as you <u>listen</u> to it. Whenever you see a change you want to make on your paper, stop the recording and make the change. Rework the paper until you can see no other improvements <u>you</u> can make.

8. When you have all the corrections or revisions possible, give your paper to the laboratory assistant, who will read it before you go on to the next paper.

Tape 2

On this tape you are going to consider a story. Find a character in a story you have read recently that will interest you. Then find someone who is muck like that

character or in direct contrast to that character. The second person may be another character from the story or from real life, someone you know or someone you have observed. Stop at this point and choose first a character who is much like him or very much different from him that you can consider in the next step of this paper.

Now that you have chosen your two characters for comparison, you will make two columns listing their qualities. In the first column list the qualities that identify the character in the story. When you find one quality for him, go over to column number 2 to your second person to see if has that quality or if he perhaps has a contrasting quality. Now come back to your character in the story, list another quality with the detail that explains it to you. Then go over to column number two. Consider your other person to see if he shares that quality. And so on until you have made two columns of parallel qualities that describe these two characters. Stop at this point and make these lists.

Now that you have these two columns of characteristics for your two persons, you are ready to organize these details. Actually as you recorded these qualities about the two characters, you were organizing these details. But now look at the list and put a no. 1 by the quality you think is most important in your character from the story. In the other column, find the contrasting or similar characteristic and label it with a no. 1. Come back to your first column and find the item that you think is second most important in describing in detail and identifying this character. Put a number two by it. Then move to column 2 and do the same to the characteristic that is like the one in column 1. Do this until you have numbered all of the characteristics in your two columns. Stop at this point and do this numbering. Then come back to the tape.

Now you move to the most important, crucial step on the second tape. You have listed two different characters. You have seen the ways in which they are similar or the ways in which they are still in contrast. We have to ask ourselves now: What does this comparison tell the reader? What is the point that I can tell him as the result of this

comparison or contrast? Stop, look at your two groups, and write out a sentence that describes the point made by the comparison or by the contrast. This will be your thesis sentence. Now you have a thesis. You have a point you think has been made by the comparison or contrast of these two characters. Underneath the thesis, you can write the details that describes the person you are contrasting or comparing the other with. You have an outline. From this outline, you are ready to talk out your paper onto the tape. As you talk, make sure you understand the point you are trying to make and that the reader knows all the details that have described character 1 and all the details that have described character 2. Follow your outline as you talk. Now, pick up your practice belt and talk the paper through. Put this instruction belt back in the envelope.

Sample Planning Sheet for Tape 2

Mrs. N. ("The Sniff" by V. S. Pritchett)

1 Before the war - Mrs. N. dominated
2 made him stop painting
3 Mr. N liked the war
3 gave him freedom
3 took up painting again
3 after war - independent of Mrs. N.
3 painted when he came home
3 children liked his painting
4 Mrs. N. jealous
4 compared it to a woman
4 Mr. N. had no time for Mrs. N.
5 uninterested in job or promotion
6 Mrs. N. tried posing for him
6 still an outsider
7 Mr. N. sold a painting
7 Mrs. N. tried to understand
8 became quiet and helpful
8 still did not understand

Mr. N.

me

1 brother and music
2 had little money
2 always in debt
3 loved music
4 I worried
4 talked to him about earning money
4 he was indignant
3 wanted to be a great flutist
3 needed 6 hrs practice per day
4 quarrel
7 house and land became valuable
7 piano appreciated
7 silver flute
7 gold flute
8 decided it was his life

A1 Introduction: Mrs. N. in "The Sniff".

A2 Mrs. N. could not understand Mr. N's. devotion to painting.

A3 I could not understand my brother's devotion to music.

A4 We should not presume to make decisions for others because they have to decide what is right for them.

↓

will be the thesis.

Directions for Tape 3

The laboratory assistant will help you if you have a problem.

1. Choose any character from any story you have read.

2. When you have a complete plan for a paper as directed by tape 3, put the instruction tape back into the envelope and get a practice tape.

3. Speaking from your plan, record your composition and listen to it.

4. When you are satisfied with the way it sounds, write your paper.

5. When the paper is written, read it aloud, recording it.

6. Then look at the paper, while you listen to it, correcting and revising it to the very best of your ability.

7. When it is finished, give it to the laboratory assistant.

Tape 3

On tape three you will consider another character of a story. Find a character other than the one you used on tape two. Take a moment and decide on the character you want to use for this paper, then come back to the tape for the second step.

Now that you've made your decision on the character you want to discuss, you are ready to make a list of the qualities of this character. Think through the entire story and list every detail that helps to describe him, to give him identity. Consider what he says himself, consider what he does that gives him away, consider what other people say about him, and consider what the author in descriptive passages may say about him. Include all of these items in one long list and then come back to the tape.

Now with this long list of details in front of you, you are ready to organize these into the major characteristics that help to define the character. Go through your list of details and look for those incidents, actions, reports of others that suggest the same general quality about your character. For instance, if your character talks loud, seems not to want to listen to others, interrupts others in conversation, you can jump to the fairly obvious generalization that he is a rather inept social conversationalist, he is not very effective in talking to others. Now with your own list of details go through and try to pull together into groups those details that suggest the same general principles, the same general quality about your character. Go through and put a number 1 in front of the first group of characteristics, that all come to the same generalization. Then go through the list marking a number 2 in front of those details which suggest another quality in your character. Then go through the list putting a number 3 in front of those specific details which perhaps suggest a third quality and so on until you have pulled all of these details into different groups that suggest general qualities of your character. What you are doing is to organize all of these details into the broad generalization then you can support on the basis of these individual, specific details. This is the most important step on this third tape. Your learning to work from evidence, consider the specific concrete evidence, and see what it suggests, what generalizations or abstraction it suggests. Stop at this point and number your list of details to suggest these groupings.

Now we are ready to see the organization that we have imposed upon this list of details. On another sheet of paper, pull out all the details you have labeled 1 and list them in a column. At the top of that column write a sentence describing the generalization that all of these details show about your character. Then go back to your list and pull out all the number 2's. Write them in another column. At the top of that column write a sentence again describing the general characteristics that this group of details suggests about the character. Do the same with your number 3's. Stop and transfer these details into this orderly, organized pattern at this point.

What you have been doing is to analyze the character by jumping and arriving at conclusion based on the specific details you have observed about the character.

Now, take a look at these generalizations you have drawn about your character. What can you say about the character, putting all these together in one sentence? You write out that sentence at this point, you have written a thesis for your paper that describes in general terms those qualities that you found in the paper. Underneath that statement, your thesis, you can list your proofs with the generalizations that describes each group of concrete details and you will have the outline for your paper, a thesis, its major divisions, and the supporting evidence that help you arrive at those major divisions or major generalizations about your character.

With this outline in front of you, you are ready to talk the paper through onto the practice belt. Following your outline tell the paper as if you were describing it to someone else. Put this instruction tape back into the envelope now and pick up your practice belt and read and talk out your paper.

Sample Planning Sheet for Tape 3

Gatsby
A. lived alone
A. big fancy house - car - boat
A. gave parties - luxurious - expensive
B. some guests stayed all week-end
A. lavish entertainment - liquor
A. bushels of oranges and lemons
B. he didn't drink
A. didn't know how to be a host
B. unassuming
A. guests gossiped about him
A. said he was a bootlegger
A. guests made fun of him
B. asked Nick to share his boat
A. had fancy suits and lavender shirts
B. tolerant of people - didn't judge
B. replaced dress for a girl when hers was spoiled
B. had real books in his library, not fake
B. had Nick's lawn mowed
B. wanted Daisy - did not see her faults
B. unconscious of what others did
A. expected Daisy to leave Tom
B. let Daisy drive his car - willing to assume her blame

Thesis: Although Gatsby was not accepted by high society, he was more honest than they.

A. Gatsby did not belong.
not high society - house, cars, clothes too good
parties too lavish
too hospitable to everyone
too naive in love for D.
source of money unknown
no society manners

B. He was honest in his own way.
unassuming
looks not fake
generous - dress + hospitality
did not judge others
did not criticize D.
took blame for Myrtle's death

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Directions for Tape 4

The laboratory assistant will help you if you have a problem.

1. Choose a story or essay, or use one discussed or assigned in your regular class.

2. On this tape you must make choices to find the plan that best suits your idea.

3. After you have a plan, return the instruction tape and talk your composition onto a practice tape.

4. When you are satisfied with the way it sounds, write the paper, referring to your planning notes.

5. Read the completed paper onto the tape.

6. Look at the paper as you listen to the play-back. Revise where you think it is necessary.

7. When the paper is finished, give it to the laboratory assistant.

Tape 4

On this fourth tape you will again work with a short story, novel, or play--one you're working on in class or another of your choice. You begin by finding a problem to explore.

Step 1. Finding a Problem

Ask questions about the story. First of all, what questions occurred to you while you were reading the selection? What questions came up in discussion after you read the selection? Are there any other questions that are not clearly answered in your mind?

What you are trying to do is to focus your topic in particular direction to give a purpose to your paper. When you direct your writing toward finding an answer to a particular question you have automatically limited the topic.

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List specific questions. For example, consider how characters respond to their problems. Is there any problem faced by the characters in the work? How have these characters solved the problems? What did they do? What did they fail to do to meet their problems? What was the result of the way they reacted to their problems? Do the characters change in any way, from the beginning to the end of the story? Another area for problem questions lies in the relationship between characters. How do the characters agree or disagree? How are they different? Or are they similar? (Space)

You can also ask questions arising from your own observation. Does the story raise any problems that you have observed in your own experience? Does it relate to people you have noticed? Do you approve or disapprove of the way in which these characters have solved their problem? (Space) Now, finally, you could go into another area. What beliefs do these characters have that you approve or disapprove of? And what attitudes do they have that seem to work for them, or work against them, in the story? Would such attitudes work for or against people in your own observation of the way people behave?

We have suggested only some areas in which you might find a problem question. You can replay these suggestions, if you want. Before you go on to the next step, you should have listed two or three questions, and chosen one to concentrate on, for your paper. The remaining questions are standbys if your choice doesn't work out. (Space)

Step 2. Listing Details

Now that you've settled on one problem question to answer, you're ready for the second step. What you're going to do is to list every detail in the story that seems in some way to have a bearing upon the question you have raised. You will put all of the available evidence in a list where you can see it as a while, rather than leave it scattered throughout the pages of the text. Specifically, you'll go back through the story and write down words, phrases, ideas that seem to be related to your problem question. Don't write complete sentences. Don't worry

about sorting out these details or about what they mean--just jot them down quickly as you're going through the story. At this point you do not know exactly what the answer to your question is.

You may wonder why you're going through this slow, detailed process. The quality of your final paper depends a lot on the quality of the evidence you collect. This evidence is the basis for your conclusion. In a successful paper, the reader of the paper sees how you arrived at your conclusion. The unsuccessful paper simply makes the assertion with little or no evidence to back it up.

Now go ahead and make your list of details. As you make this list, copy down the page number on which you find the detail immediately after the detail as you write it down. Later, you may want to go back and find out where this detail occurred, what it's related to at a particular point in the story. Rather than search through all of the pages trying to find it, you'll be able to go right back to it. One last word: do not number your list of details, that is, do not write "one, two, three, four, five" in front of this list of details. In the next step you will rearrange these details, anyway, and a numbering system will only get in your way. Stop the tape and make your list.

Step 3. Organizing the Details

Now that you have a list of details in front of you, you're ready for step three, organizing these details into groups, pulling together those items which seem to have something in common. A group of specific details should suggest a common characteristic, a generalization that will include the specific details. Go through your list of details, writing in front of each detail a letter which identifies this detail as a part of a group. Some of the details may not fit any group. Do not force a detail to fit into a group if it doesn't clearly have something in common with the other details. When you have placed letters in front of each item in your list, come back to the tape for the next step. (Space)

Now you are ready to rewrite your lettered details into groups. Take all of your letter A's. Collect them into one list. Then write a complete sentence which states what you say in common among these items. Then collect all the details you've marked B. Write them in a list. Above that list write a complete sentence that describes what you saw in common among the items in this group. And so on, until you have listed each group of your details and written a complete sentence which describes it. What you are doing is to begin to really think about what your details are saying. As we commented earlier, the successful paper not only makes an assertion, which in this case is the sentence you've just written about the details, but will also show the reader all of the details that helped you to arrive at that assertion or at that statement. When you have finished this step, you are ready to move to Step 4, Organizing the Paper.

Steps 4 and 5. Organizing the Paper and Sketching the Outline

Steps four and five are handled together, although they are actually two distinct steps. At this point you make decisions about your groups of details. How do these details answer your original problem question?

To organize the details you could experiment quickly with three possibilities. You can see how your paper might look as illustration, comparison/contract, or analysis and then decide which principle of organization you want to use. First, you might take one group of details which already is headed by a sentence, and have a paper of illustration. All of the details in that group demonstrate to the reader how that sentence was arrived at. If you wrote that group out as a paper, you would have one paragraph of illustration with a thesis sentence, a central idea supported by the details. This paper is much like the paper you wrote on Tape 1, where you wrote a story that illustrated a point. Now look at your own grouping of details. Is there one group you could isolate, put together as a paper of illustration in answer to your problem question? Stop at this point and examine your groups of details to see if you have enough evidence for one short paper. (Space)

As another possibility, you might apply the principle of comparison/contrast to this group of details. Recall Tape 2 where you compared characters. First, contrast. In your list, do you have two groups which seem to be different? What is said by the contrast between these two groups? Consider a thesis sentence that would tell the reader the essential difference that you see between these two groups. Now stop and look at your own groupings. Do you find contrasting groups? (Space)

Now, comparison. Do you have two groups that are similar? If you do, stop and consider a thesis sentence that describes the similarity. (Space)

Now having tried both illustration and comparison/contrast, look again at your grouping of details. See if you have perhaps two, three, or four groups that, when put together, would make an answer to your problem question. You are at this point applying the principal of classification/analysis. Recall Tape 3 where you planned a paper analyzing the qualities that made up a character.

Now in your list of groupings, do you have groups that show several types, several characteristics, or several classes that describe or demonstrate an answer to your problem question? Consider a thesis sentence stating the answer to your question. (Space)

Having now tried each of these three methods of organization, you can choose one that seems to you most satisfactory in answering your original problem question. State the thesis as simply as possible to show, in the one case, the major point you're illustrating, in the second case, the major difference between the groups, and in the third case, the unifying factor in the two, three or more groups.

Looked at another way, your grouping have probably become the paragraphs within your paper. If, for instance, you have illustration, you have one major paragraph developing a clear point. If you have comparison/contrast you probably have two major paragraphs which support the unified

thesis. The paragraphs are made up of the two different groups in your original listing. If you have classification/ analysis, you probably have two, three, four paragraphs made up of the original groups in your list which now all support the thesis you have decided upon.

Sketch out an outline, stating the thesis and the major points which will indicate the major paragraphs. When you have an outline, you are ready to talk the paper onto a practice tape. You may check the outline with a lab assistant first. From this outline you will talk your paper onto a practice belt. But before you start on that you may stop and ask the lab assistant to look at your outline.

Appendix C

Testing and Evaluation of Students

I. Students Working with Dictating Machines

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade*	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)**			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
1.	transfer					D+C	DC-D	FFD	C-CC-	DCD
2.	26	1.6	21	27	24	C-C-	DCD+	FDF	FD+F	CC-C-
3.	38	1.8	47	27	36	FF	D-DF	FD-C-	DB-D	FDF
4.	20	1.6	14	04	08	DD	FFF	FFD-	FC-F	DD-D

*These grades were given by two staff members, other than the student's instructor, during the regular grading of final examinations.

**These grades were given by the three members of the evaluation panel after the regular semester closed.

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
5.	15	1.5	05	78	43	DC-	FDF	DD+D	DC-F	DDD+
6.	77	2.2	56	60	30	BB	D-C-C-	D+D+C-	CB+C+	B-B-B-
7.	07	1.3	07	27	11	DD-	DD+F+	FFF	DFC-	DFD-
8.	20	1.6	21	90	50	FF	DD-F	FDC-	D-DD+	D-FF
9.	38	1.8	47	22	30	CC	C-D+D	FC-C-	CC-D+	C-CD
10.	NO ACT--OVER 30 YEARS						DROPPED OUT OF COURSE			
11.	90	2.4	72	86	88	FF	D-DD-	FDD	D-DC-	FFF
12.	20	1.6	26	22	15	F+C	CC-D-	D+C-F	DD-C-	DC+D-
13.	NO ACT--OVER 30 YEARS					C-C	DDD	CC+C	C+B-D-	C+C+C
14.	90	2.4	56	50	71	CC	CD+C	FD+D	CC+C+	CC+C

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
15.	35	1.7	46	01	09	DD+	FFF	D-DD-	DDC	DC-D
16.	68	2.1	21	78	57	CC	DDC-	D+C-D-	C-C-D+	C-C+C
17.	29	1.7	14	38	08	CD	FD-F	FFF	DC-D-	C-C+D+
18.	96	2.6	85	70	83	BC+	CC-C	DFD+	C-C-C	C+C+C+
19.	05	1.2	04	51	38	DD-	DDF	FDD-	DDD	DDD
20.	NO ACT--OVER 30 YEARS					FF	D-D+D-	DDD	FFF	FD-F
21.	07	1.3	09	14	06	CB	DC-F	DDB	CC-C	B-B-D+
22.	68	2.1	56	14	30	CC-	FFF	C-DD	D+DD-	C-CC-
23.	57	2.0	26	32	30	BB+	FC-D-	C-D+C	C-C+C	BBC+
24.	57	2.0	39	06	36	DC	DC-D-	CC-C	FDC-	DCC-

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
25.	47	1.9	39	38	24	DD-	FFF	FFF	DC-D-	D-FD
26.	90	2.4	47	50	36	CC+	FFF	DD+D	C-C-C-	C+CC
27.	77	2.2	79	38	43	C+C-	FDF	DD+D+	D+C-D+	CC-D
28.	47	1.9	64	65	71	A-B-	C+C-C	C+C-C	CC-D+	BC+B-
29.	29	1.7	17	27	43	C+C	DD-D	FC-C	D+C-D+	C-C-C
30.	15	1.5	21	22	11	D-D+	FFF	FFF	DD+D	D+DD+
31.	47	1.9	26	14	15	DD	D-D-D-	FFF	FCC-	DDD
32.	38	1.8	21	44	30	FF	FFF	FFD-	DC-C-	FFF
33.	38	1.8	26	74	43	C-D	FD-F	FD+F	CD+F	DD+D+
34.	19	1.5	26	14	15	CF	FFF	D-FF	FFF	FDF

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade*	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)**			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
35.	77	2.2	39	74	77	CC	C-C-C-	FDD-	D-CD	CC+C+

II. Students Working without Dictating Machines

1.	47	1.9	56	03	15	CB	DDD-	DDD-	D+CD	C+C+C
2.	68	2.1	72	38	43	CC	DDD	DD-D-	C-DF	CB-C
3.	77	2.2	47	27	43	BB+	FCC	FC-C-	CD+D-	B-BB
4.	NO ACT--OVER 30 YEARS					BC+	DD+D-	DD+D-	CBB-	C+B-C
5.	29	1.7	39	08	15	CC-	CC-C+	B-C+B	CC+C-	CC-B
6.	20	1.6	21	22	24	CC	FFF	D-FD-	DDC	C-CC-
7.	20	1.6	21	01	15	FF	DC-D-	FD+C-	D+C-D+	DDD

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
8.	90	2.4	79	60	64	B+B	CD+C+	CCD	C+C+B+	CC-C+
9.	43	1.9	56	32	30	CC+	FFF	DD+D-	CC-C+	C+CC
10.	77	2.2	56	08	36	DF	CC+D+	D+C-C-	C-C-C+	C+C+B+
11.	29	1.7	04	78	64		DROPPED OUT OF COURSE			
12.	09	1.2	10	19	05	DF	FFF	D-FD-	DFD-	C-D+D-
13.	29	1.7	26	08	24	CF	D+DF	FD-D+	DDF	C-CD
14.	24	1.6	14	78	50	CD	DDF	DDD-	DFD-	C-C-C-
15.	47	1.9	39	70	36		DROPPED OUT OF COURSE			
16.	20	1.6	26	01	06	B-D	FD-D+	DDD	C-CC+	C-DD-
17.	09	1.2	09	35	04	FD+	FD+F	DFF	D+C-D-	DDF

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
18.	68	2.1	72	08	64	C+B+	C+B-D	CB-C-	B-C+B+	BBB-
19.	Transfer					CC-	F+D-F	FFF+	DC-D	C-DC
20.	57	2.0	56	38	50	BB-	CCD+	DD-C-	DCD-	C-DC
21.	57	2.0	47	08	43	CC+	C-C+C+	DDD+	D+C+D	CCD+
22.	47	1.9	32	60	64	CC-	C-D+C	D-DD	D+CC+	C-C+D+
23.	10	1.4	05	17	19	D-F	FFF	FFD	FFD	FD-F
24.	29	1.7	17	38	24	CC	FC-F	D-CF	C+C+C	CCC-
25.	68	2.1	46	86	40	CC	DFF	FFF	CCC-	CC-C
26.	Transfer					DD	FD+D	DD+D	DFD	DD+D

	ACT-PSPR Pred. Engl Grade		ACT Standard Score College Norms			Final Exam Grade	Panel Evaluation of first papers in course (1,2) and last papers (final paper, final exam)			
No.	%ile	GPA	Engl	Math	Comp		Paper 1	Paper 2	Final Paper	Final Exam
27.	29	1.7	32	14	19	CD+	FDF	FFF	C-C-C-	D+C-D+
28.	68	2.1	39	17	30	C-C+	FDF	DDD+	C-C-C-	CCC
29.	68	2.1	47	60	43	C-B	D-D-F	DD+D+	D+C-D	CC-D+
30.	57	2.0	47	50	50	C-C+	D+DD	DDC-	DDC-	C-C+C
31.	04	1.2	11	05	08	D-D	FFD	FFD-	FDF	D-DF
32.	04	1.0	07	14	54		DROPPED OUT OF COURSE			
33.	04	1.2	04	60	15	D+C	DFD-	D-DD-	DD-C	D+DD+
34.	Transfer					AA	D-CB+	D+CC+	B-BB	A-A-A-
35.	10	1.4	05	14	08	CF	DCC-	FD-F	DDD-	FDD